

# THE JOURNAL



OF THE

## PACIFIC COAST NUMISMATIC SOCIETY

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# PACIFIC COAST NUMISMATIC SOCIETY

• Founded 1915 •

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610 ARLINGTON AVENUE, BERKELEY, CA 94707

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## CALENDAR OF COMING EVENTS

October 26, 1994, Wednesday at 8:00 PM

*Conservation & Housing of Your Collection*

**SPEAKER: PANEL OF EXPERTS**

November 23, 1994, Wednesday at 8:00 PM

*To Be or Not To Be Announced*

**SPEAKER: STEPHEN M. HUSTON**

December 28, 1994, Wednesday at 8:00 PM

*Annual Business Meeting and Holiday Party*

**ELECTION OF OFFICERS & SHARING OF HOLIDAY GOODIES**

Monthly meetings are held on the 4<sup>TH</sup> Wednesday of each month at  
**The Knights of Columbus Hall in San Francisco**  
2800 Taraval Avenue (1 BLOCK WEST OF SUNSET). Guests welcome.



# MESSAGE FROM THE PRESIDENT

STEPHEN M. HUSTON

## *Long Ago and Far Away — Lost in the Information Age*

We have often heard that those who fail to learn from the past are doomed to repeat its mistakes. Perhaps all of us are. After all, we are increasingly doomed to *losing* our history as the past recedes.

I remember the time I researched a siege coin struck at the city of Landau in 1713. My questions were relatively simple: which war, who were the antagonists, who authorized the coinage and why?

Much to my dismay, the coinage of this location and era was cataloged in books which were antique. Though reprints were obtainable, they offered none of the details I needed regarding the events of the time. I turned to straight history books.

After many hours in several libraries, I found what I wanted in a French-language encyclopedia published before World War I. In fact, I found more than I imagined anyone caring to record, down to the daily ebb and flow of the battles and the changes of fortune as the city was taken and occupied, only to be besieged by the recently decamped enemy, several times on each side. I also learned the names of the various officers in charge of the forces and town.

A most painful revelation came when I reflected that nothing published since WWI bothered to repeat any of the detail which made the events fascinating to a modern reader! In fact, nothing I could find printed in the twentieth century in English mentions the events at all, and the French quit bothering to reproduce the fine details as *current events* (i.e. WWI) took precedence early this century.

Libraries unshelve and discard old books often enough that finding the details which I located a dozen years ago might now be impossible outside of a French archive (had I not recorded some of them).

This happens to all information. Compilers quit including anything they deem to be of limited interest or minor importance. Gradually it is lost. Unless some fortuitous discovery of an antique work is made, it can be lost forever.

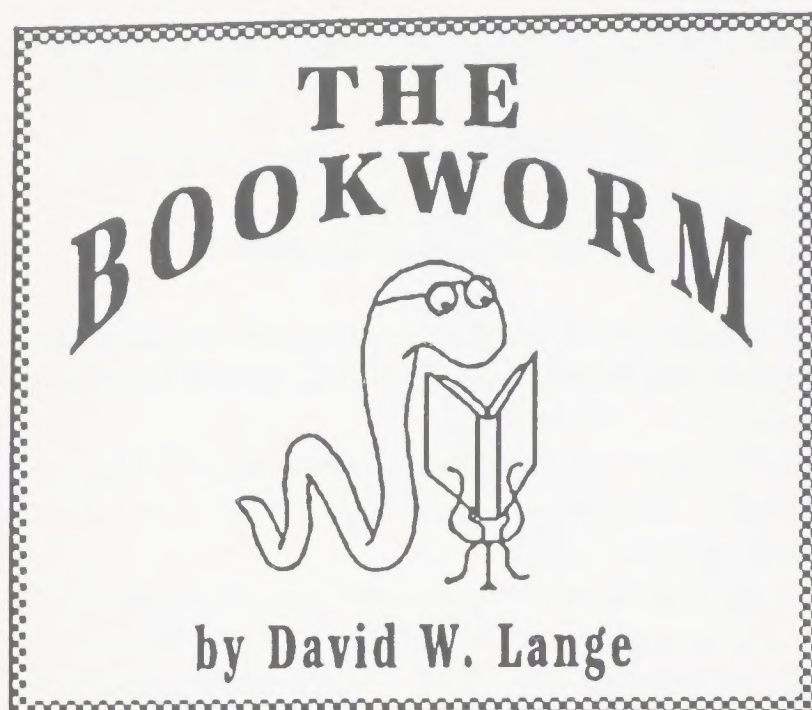
We live in what has come to be known as the *Information Age*. Information of all sorts is becoming increasing available, especially via electronic media. The means of storage and retrieval of information at the speed of light is staggering, but it is also misleading in the extreme. If you want to know what happened yesterday anywhere on earth, you can probably find out via a desktop computer and a phone modem.

If, on the other hand, you want to know what happened 270 years ago to an entire town on the French-German border in a war which lasted years, you are probably out of luck.

Information must be added to the sources available to the modern researcher before it can be retrieved. That happens slowly and only as people decide the information in question is of importance.

If you have numismatic information which you think should not be lost, share it now. Numismatic discoveries should be offered to your fellow collectors via appropriate publications. *The Journal* serves this purpose. Your contribution should be added to the Information Age.





## *Building, Maintaining and Disposing of a Numismatic Library*

While you may be thinking that this is an overdue topic, in so doing you would be only partly correct. In fact, this is the title of a new book by Pete Smith, and he has already covered the subject far better than I could hope to do. In following up his previous work, *American Numismatic Biographies*, Smith has created a less ambitious volume, but one which is still quite thorough in its treatment of the often overlooked subject of the private numismatic library.

However few books or catalogs we may own as a result of our interest in numismatics, we each possess a library which is of use to ourselves and potentially to others. Caring for this material is not an item of concern for most collectors, as the volumes are not sufficiently valuable to be considered as collectibles in their own right. Still, in total these books may come to represent measurable value and are deserving of some thought for their preservation and ultimate dispersal. Should one progress beyond the realm of the casual collector with his collection of current volumes and inexpensive reprints, and venture forth into true numismatic bibliomania, caring for one's library becomes paramount.

It is more for this advanced collector of numismatic literature that Smith has written his book, but the lessons learned in its reading may be applied to any private library. Beginning with an introduction to the world of numismatic literature and book collecting in general, the author then studies the various types of numismatic references and catalogs that have been produced over the years and reveals the manner in which collectors have acquired and organized these works. Detailed are such considerations as primary market versus secondary market, the difference in value between signed and unsigned books (oftentimes there is none), the relative rarity of different editions of the same work and the role that quality of binding plays in determining a book's market value.

In keeping with current technology, the role of non-traditional numismatic literature such as videotapes, microfiche, CD-ROM and CD-I is studied. Particularly interesting is his observation that the use of computers in preparing an author's manuscript has virtually eliminated the market



value of such manuscripts, as they may be reproduced in any quantity. Other non-traditional items included under the heading of numismatic literature are photographs and slides, these being quite valuable if properly attributed and not readily available in published form.

The most enjoyable parts of this book are found in its study of the crafts of paper making, printing and binding. One tends to take such matters for granted, but in reading through these sections an appreciation is developed for the many skills and technologies developed over the past two millennia. It's certain that readers of this work will never again be able to pick up a book without being reminded of what a complex product it truly is. In an age when printed media is being evermore threatened by electronic media, it seems that there is an intangible quality to a finely crafted book which transcends the value of whatever information it contains.

Aside from such spiritual considerations, Pete Smith's book holds much of a practical nature, as well. A chapter is included on how one goes about writing a book, assembling photographs and other supporting materials, and then, most importantly, getting published. The numismatic publishing business is of a form unique to hobbies possessing a limited market. As a result, the conventional rules of the book business do not necessarily apply. A listing of numismatic publishers is included in this book, along with some alternatives to commercial publishing.

One chapter that will be of particular interest to the families of numismatists details the means by which a library may be sold. In fact, the author speaks directly to the heirs of a numismatic library:

Congratulations on finding this book and this paragraph. You are far ahead of most people who must dispose of libraries without advice.

Would you throw away money? No one throws away a coin, even if they cannot identify the country of origin, the denomination or the potential value. Unfortunately people throw away valuable literature items because they fail to recognize its value or do not know how to contact someone who will offer that value.

Do not expect to sell a numismatic library to the same dealers who buy and sell coins. A grocery store does not buy used cookbooks. A coin dealer probably won't buy the library. If they do make an offer on the library, it will probably be a low bid in anticipation of a quick resale at a profit to a literature dealer. The list of names of literature buyers will allow you to contact them directly.

Smith then goes on to describe the preparation of a useful inventory and methods of packing and shipping that will protect the books in transit to a literature dealer.

The book includes a very thorough listing of bibliographies, some of which are not commonly known. A glossary of terms pertaining to numismatic literature and the bookmaking process is also found.

Put simply, this new book is both practical and quite entertaining. Moreover, for those reading this book the author provides a lesson in the value of printed matter. An amusing illustration appears on the cover and is titled "Ms. Liberty ripping the pages out of a numismatic reference." It is dedicated to Stella Hackel Sims who you may remember was Director of the Mint under President Carter from 1977 to 1981. In keeping with the



president's order to cut down on government waste, Ms. Sims directed that the U. S. Mint records from the 20th century, which had not yet been forwarded to the National Archives, be instead destroyed onsite. As a result, gone forever are the account books, correspondence and any other information pertaining to the operations of the mints. All that survives are the summaries which were printed in the annual reports from the director's office. Thus, the numismatic "Crime of the Century."

Although this book was self-published, in keeping with his typically modest character Pete Smith has not included his address. It is 2424 4th Street NE, Minneapolis, MN 55418. Potential purchasers will want to contact him for pricing information, as well. While I paid an even \$10 for my copy at the recent ANA Convention, this may have been a show special.

## **AUTHORS' ATTENTION!**

The deadline for the next issue of *The Journal* is November 1, 1994.

All copy should be submitted in one of the following formats:

- Typed double-spaced on letter-sized paper, or
- On 3.5" computer disk in Macintosh format with a printout copy as above.

Please submit all material to the editor; address inside front cover.



# San Francisco Through Its Exonumia

by Jerry F. Schimmel

## HEADQUARTERS, 24TH INFANTRY

Two blocks east of the Presidio, the swinging doors of *Headquarters, 24th Infantry* saluted the wary neighbors of San Francisco's peaceful Cow Hollow. The military name suggests a command post of some importance, although its title and function were debatable and best done with the help of several foaming glasses.

Old maps show the saloon at 2700 Greenwich Street on the northwest corner of Broderick Street. In 1898 the "HQ" was one of a dozen unruly establishments near the Main Gate called "Presidio Saloons." No directories mention the bar, but it must have opened just after troops began transshipment through town en route to the Philippines war.

Lew Purcell and Sam King were black men who got tired of lugging suitcases. They were Pullman car porters from Iowa, as the story goes, born during the Civil War. By the mid-1890s they had to make something new happen, or stay forever on the Chicago run.

Frisco beckoned. Every skin color, physiognomy, language, accent and nationality mixed here. How you looked on the street did not matter a lot, especially if you had money and knew what you wanted. It sounds easier than it must have been. Dismal civil rights laws existed on state books for anyone not white, and the city's mixed feelings over Chinatown and the Chinese made everyday news copy. Even so, San Francisco was not the Midwest or South. From somewhere Purcell and King got money together and opened the Headquarters, their first twenty-four hour adult amusement palace.

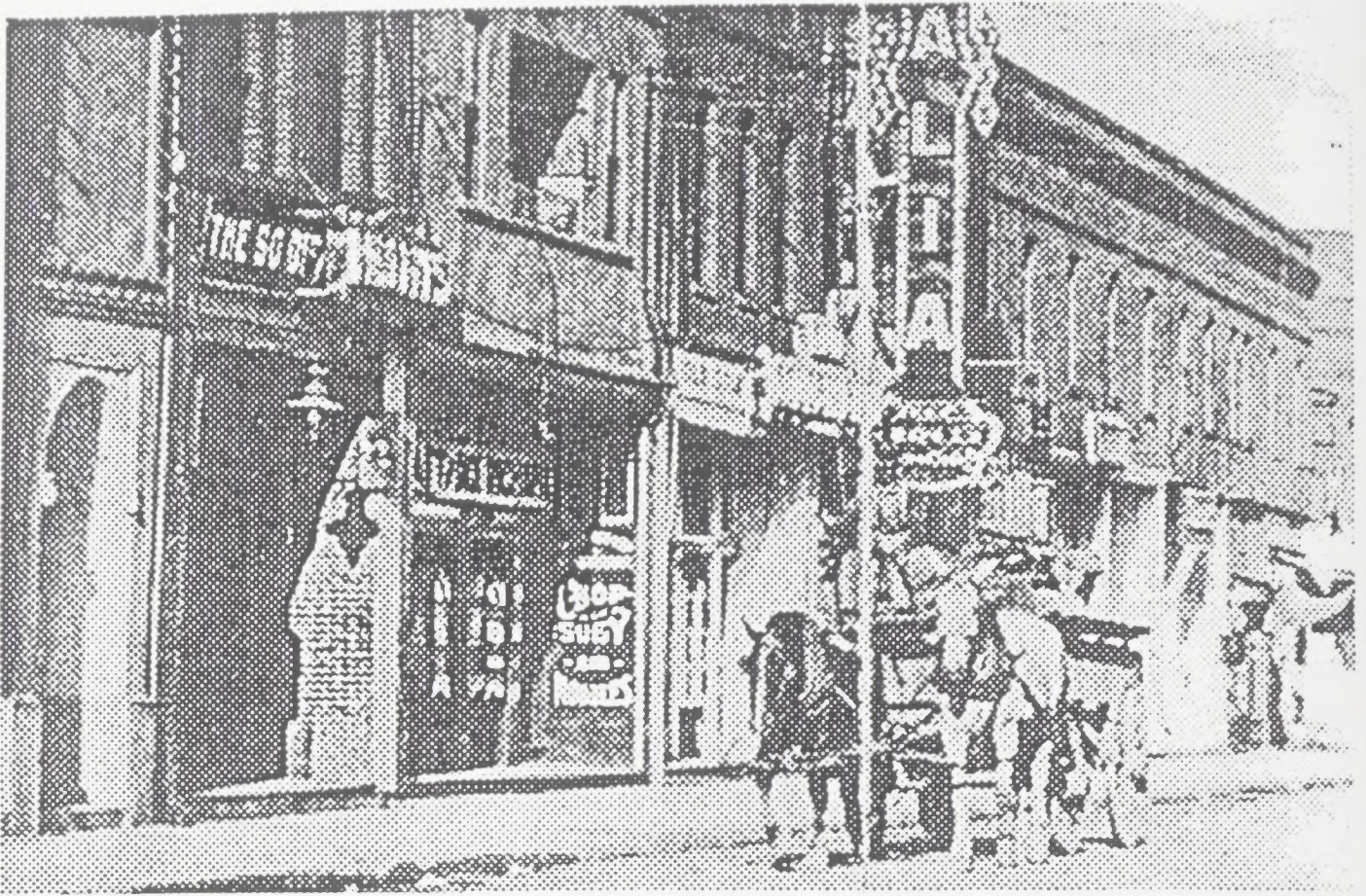
Wise saloon men knew that soldiers had heavy pockets waiting to be lightened and that black and white troops were indistinguishable in at least two respects: both were suckers for cheap liquor and dance hall girls. The 24th Infantry Regiment, and later the 25th, were all-black units, ready-made starter markets for the partners' brand of the local stock-in-trade.

Two brass checks provide the HQ's documentation, one for 10¢, the other 25¢. The smaller equaled the price of a drink, the larger a dance. Frisco saloonkeepers who issued two tokens like these usually employed women called "Percentage Girls." The title was applied regardless of age. Every time a drink was sold or dance stepped the woman got a token. At the end of the night her pieces of stamped metal were turned in for a share of the take.

As good businessmen the two kept their eyes peeled for better locations. The black regiments were meant to keep the HQ on the march, but even two large units could support the saloon, especially when they were stationed at the Presidio a few companies at a time. In 1899 they opened the Arcadia Club downtown at 23 Stockton Street, just off Market Street.

By the turn of the Twentieth Century the city's business and shopping districts were dominated by white family-oriented merchants and corporation leaders, uncomfortable with the city's colorful recreations, especially when they were nearby. The Morton Street (now Maiden Lane)





*The Barbary Coast around 1910. Purcell's is the second door from the left.  
The view is toward the Northeast in the 500 block of Pacific Street.*

brothels had closed two years earlier, and the heat was on to shut down Market Street dives such as the Cafe Royal and Thalia.

The partners relocated to 316 Grant Avenue near the corner of Berry Street (now Harlan Place), akin in spirit to Morton Street. However, by 1901 even lower Grant Avenue was too close, and the partners moved to 520 Pacific Street in the heart of the Barbary Coast. Business took off when they tapped their first keg.

Anything went on "the Coast." As a part of the city it was something apart, seductive and repugnant to the righteous. Years before sailors had christened the neighborhood, naming it after the buccaneers who plied the waters of North Africa. Frisco's pirates were its rotgut saloonkeepers, dance hall girls, crimps, prostitutes, junk dealers and small hotel managers who inhabited the crannies of Pacific Street, from the water to Stockton Street. The city always had a preponderance of single working men, residents and travelers, and the Barbary Coast suited them perfectly.

Its spiritual center was the block of Pacific Street between Kearny and Montgomery streets. It shared vague and uneasy boundaries with Chinatown, however Asian entrepreneurs in the gambling, opium and flesh trades were not at all unhappy with the arrangement.

Blacks in small numbers were a part of San Francisco from the start, living mainly near the waterfront and "on the Coast." Most had been sailors, however several Negro publicans and general entrepreneurs did notably well. The California pioneer, William A. Leidesdorff, succeeded in the 1840s by selling hides, tallow and general merchandise, as well as starting the first trans-bay ferry—room for nine passengers!



The Broadway Exchange, a hotel and saloon in the 1880s, at 5 Broadway, was run by John T. Callendar, who served as a ship's chandler and supplier to merchant sea firms. After 1906 one "colored" hotel and its saloon was well-known to the partners—The Dixie, two blocks up the hill at 750, James W. Gordon, presiding.

By late 1903 the partnership had gone sour. Purcell stayed at 520 and Sam moved to the northeast corner of Montgomery Street at 498 Pacific Street. The new place became the Need More—same booze and "girls." The April 1906 earthquake and fire wiped out both of them (as well as half the city). Neither stayed down. Sam had a new saloon permit by July and reopened the Needmore Dance Hall at 468. Lew came back with with the old street number. His place came to be called just "Purcell's."

Music and dance lifted Purcell's and King's dives above the others. In a remarkable documentary, *Jazz on the Barbary Coast*, author Tom Stoddard took down verbatim the accounts of musicians who had worked for the two as early as 1906. Pioneer black jazzmen from New Orleans like King Oliver and Jelly Roll Morton, and the St. Louis ragtime composer, Tom Turpin, were visitors or known personally to the proprietors.

Celebrities were dropping in on Coast establishments, and at Purcell's in particular. Prima ballerina Anna Pavlova, singer Al Jolson and even William Randolph Hearst, Sr., were counted among the cognoscenti. New dances like the Turkey Trot, Texas Tommy and Bunny Hug were introduced in town to the beat of jazzed up marches and ragtime. According to city elders the "raggars," as the new dance aficionados were called, were subverting youthful morals.

Seven tokens are so far associated with Purcell and King, two from the HQ, four from Sam King's two saloons and one from the Dixie. Stoddard documented several accounts of "copper checks" being used by the women in Purcell's, but none have been identified with The So Different. More than likely the HQ's tokens were pressed into service on Pacific Street as most of them show more signs of wear than they should have received during the short life of the original bar.

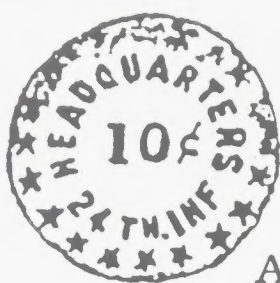
Purcell died just before Christmas in 1909, and Sam two weeks later in January 1910. Both had saloonkeeper's syndrome, kidney failure from too much drink. Rosa Purcell kept shop until 1912 when she sold out to Lester Mapp, an ex-sailor and bartender for Purcell. Mapp bought Sam's place from Lydia King, eventually owning a half dozen establishments and becoming known as a promoter in his own right.

Purcell's name was revived at least twice after his death, the first time in connection with a dance hall at Jackson Street and Columbus Avenue around 1917. During the abortive Barbary Coast Revival in 1934, Purcell's name blazed in neon for a few short weeks over 551 and 553 Pacific Avenue, now office furniture and Asian antiques stores.

Gordon's Dixie Hotel building stands at 750 Pacific Avenue; its saloon is a Chinatown general store, the living quarters a low-budget rooming house. Law offices take up King's old space and a fancy textiles outlet occupies Purcell's at 550 Pacific Avenue. The partner's buildings are now a part of the city's Jackson Square Historic District.

*Listing of Tokens, next page*





A.



B.



C.



D.



E.



F.



G.





## LISTING OF KNOWN TOKENS

(A = Album nos., C = Curto nos., K = Kappen nos. *see Bibliography*)

- a) Brass 21mm, star borders and plain edge.  
O: PURCELL & KING / 2700/ GREENWICH  
R: HEADQUARTERS/ 10¢/ 24th. INF (sic)  
(A#SFO80-P133; C#R216-10; K#2155)
- b) Brass 25mm, recessed beaded borders and plain edge.  
O: (same as a)  
R: HEADQUARTERS/ 25C/ 24th. INF (sic)  
(A#unl; C#R216-25; K#unl)
- c) Brass 21mm, plain borders and edge.  
O: S.F. KING/ \*/ THE/ NEED • MORE/ 498 PACIFIC ST. S.F.  
R: 5  
(A#SFO80-N12; K#1804)
- d) 12-scalloped brass 25mm, recessed beaded borders and plain edge.  
O: (same as c)  
R: 10  
(A#unl; K#1805)
- e) Brass 21mm, plain borders and edge.  
O: S.F. KING/•••/ NEEDMORE/ DANCE/ HALL/ 468 PACIFIC ST./  
moise k. co.  
R: GOOD FOR/ 5¢/ IN TRADE  
(A#SFO80-N13; K#1806)
- f) Octagonal brass 29mm, recessed beaded borders and plain edge.  
O: (same as e)  
R: GOOD FOR/ 25¢/ IN TRADE  
(A#unl; K#unl)
- g) Aluminum 25mm, recessed beaded borders and plain edge.  
O: DIXIE SALOON/ (ornament)/ 750/ PACIFIC ST./ J.W. GORDON  
R: GOOD FOR/ 5¢/ IN TRADE  
(A#unl; K#unl)

## BIBLIOGRAPHY

*California Tokens* by Charles Kappen, 1976.  
*Catalogue of California Trade Tokens*, Vol II, by Stephen Album, 1974.  
*Jazz on the Barbary Coast* by Tom Stoddard, 1982.  
*Military Tokens of the United States*, Vol. I, by James J. Curto, 1970.  
*San Francisco: Port of Gold* by William Martin Camp, 1947.  
Bureau of Vital Statistics, City and County San Francisco.  
City Directories and Telephone books.





# 1994 PCNS LITERARY AWARDS

Our sincere appreciation was expressed at the PCNS Banquet to the writers who contributed to the 1993–1994 issues of *The Journal*. Awards went to:

## FIRST PLACE

*Robert Chandler*

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## SECOND PLACE

*Leon Saryan*

•

## THIRD PLACE

*A tie: Matthew Rockman and Jerry F. Schimmel*

•

## CONTRIBUTING AUTHORS

*Ken Barr, Benj Fauver, Stephen M. Huston,  
David W. Lange, Brian Kestner, Larry Reppeteau.*

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## L.V.R. ELECTED NEWEST FELLOW

Larry V. Reppeteau has been elected as the newest PCNS Fellow, a distinction granted by vote of the membership in recognition of his contributions to Numismatics. Congratulations, Larry!

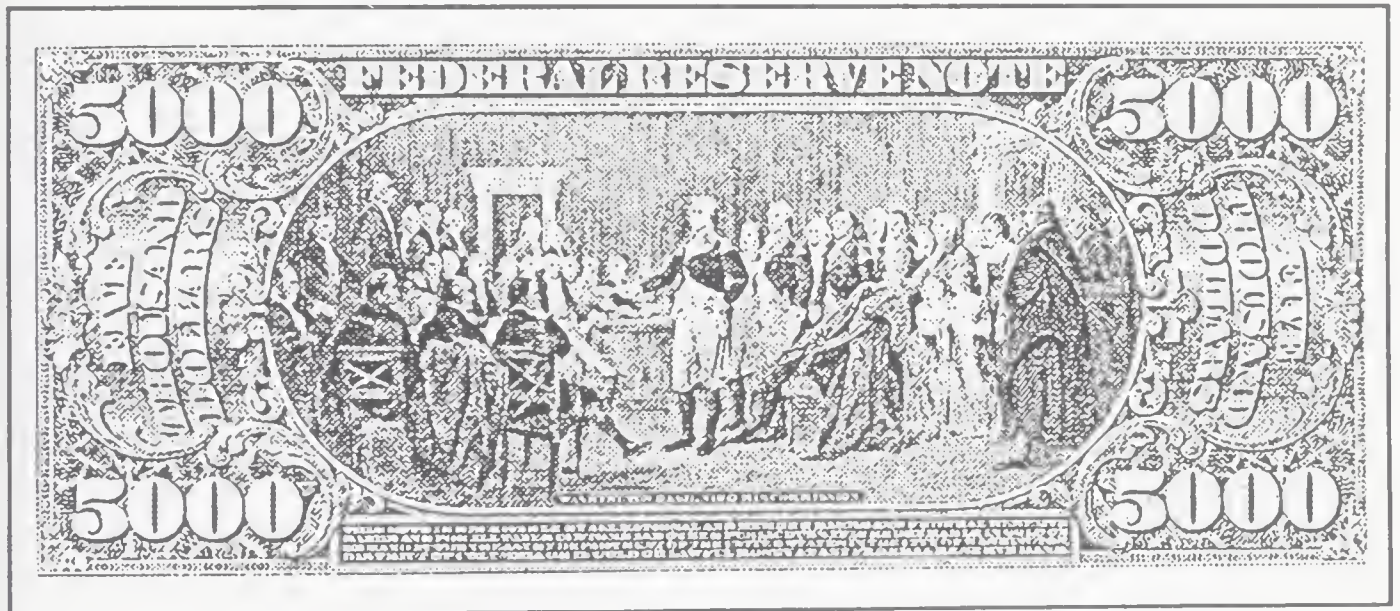


# THE SYNGRAPHICS SCENE

- BY KEN BARR -

## Portraits of George Washington

It's not often that I am totally stumped by a paper money question, but it certainly happened at a recent meeting of the Livermore Valley Coin Club. The program was a "coin quiz" played using the *Coin World* "Coin Trivia" game. I made the mistake of picking an "expert" question in the paper money category. The question was "On how many denominations of U. S. paper money does George Washington appear?" Racking my brain for a minute or two, and coming up with all the obscure notes I could remember, I confidently said "nine." Well, I missed by a little bit, as the correct answer was given as nineteen. Stunned, I promised to report to the club the next month what the true correct answer was, as this was obviously an error on the publisher's part. For those syngraphically interested in George Washington, and wanting to put together a "denomination set" of his portrait, the (sigh!) nineteen denominations are enumerated below.



Everybody knows that Washington appears on the \$1 note, I hope. But he appears on more than just the \$1 Federal Reserve Notes 1963-date, being also on \$1 United States Notes of 1869-1923, \$1 Silver Certificates of 1896 and 1923 (although on the back along with his wife Martha on the 1896), \$1 Federal Reserve Bank Notes 1918, small size United States Notes 1928 and small size Silver Certificates 1928-1957.

He appears on only one type of \$2 note, the 1899 \$2 silver certificate, which is common enough for most syngraphists to remember. One of the denominations most people probably miss in this question is the \$5, as he appears in the left oval on the back of 1882 second charter National Banknotes, both date back and value back types. Most syngraphists assume these types continue the 1882 brown back scheme of having the state seal



from the appropriate state in the left oval, but this is not the case.

The \$20 is another easy denomination to remember, as Washington is prominently featured on the \$20 Gold Certificates of 1905-1922. The \$50, however, is another tricky one, as he appears only in the left vignette ("Washington Crossing the Delaware") on the face of 1865-1882 \$50 National Banknotes and National Gold Banknotes 1870-1875. The \$100 and \$500 denominations are almost never guessed, as he appears on the \$100 Compound Interest Treasury note of 1863 and the \$500 Interest Bearing Note of 1861, two very obscure notes!

The \$1000 denomination is a little more difficult, as he appears on the \$1000 Interest Bearing Note of 1861 as well as on the back vignette ("Washington Resigning His Commission") of the 1865-1875 National Banknotes. The \$5000 denomination, which also features "Washington Resigning His Commission" on the back of the \$5000 Federal Reserve Note

of 1918, is perhaps easier to remember, since it was reproduced on a Bureau of Engraving and Printing souvenir card in 1989.

So far, then, we're up to nine denominations (of which I remembered five), so where are the remaining ten? Easiest to pick up are the fractional notes, where Washington appeared on the 3¢, 5¢, 10¢, 25¢ and 50¢ denominations in at least one issue, and often more than one.

I forgot the 3¢ but remembered the other four to reach my "conclusion" of nine denominations. Even including the 3¢, though, it only totals fourteen, so is Coin World five high on its answer? Unfortunately not, as Gene Hessler also lists six denominations of encased postage featuring George Washington in the "Frequently Used Portraits" section of his *Comprehensive Catalog*. Various merchants used 3¢, 9¢ (issued as three 3¢'s), 10¢, 12¢, 24¢ and 90¢ encased postage, all of which featured George Washington, in their small change "emergency money" used around the Civil War. Since the 10¢ denomination was already included in the fractional notes, this adds the remaining five denominations to a final total of nineteen. My humble apologies to the Coin World researchers for doubting their answer. (In the interest of stirring up controversy, however, it should be noted that some purists might try to raise the total to twenty by including the Philippines 10





peso notes of 1921 and 1944. That is beyond the scope of this current column, although certainly the topic of a future one.)

Of course, normal curiosity now requires an answer to the opposite question, "On how many denominations of U. S. paper money does George Washington NOT appear?". This answer is only 7. He does not appear on any \$10, \$10,000 or \$100,000 notes, nor on the 15¢ fractional, nor on the 1¢, 2¢ or 30¢ encased postage. (He also does not appear on the 5¢ encased postage, but this denomination is covered by the 5¢ fractional currency).

My apologies to those who *were* considering starting a George Washington denomination/type set. There are several very rare and expensive notes in the above listing, some of which are seldom even available for purchase at all. Perhaps you'd like to try Abraham Lincoln instead, who only appears on....

### References and Suggestions for Further Reading:

Milton R. Friedberg, *The Encyclopedia of United States Fractional & Postal Currency*, NASCA, 1978

Gene Hessler, *The Comprehensive Catalog of U. S. Paper Money*, BNR Press

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## ATTENTION WRITERS!

*The following is a list of the feature articles currently ready for the next issue of The Journal:*

- 1.
- 2.
- 3.
- 4.

*Your additions will be appreciated.*



## *The Most Graceful of All Roman Coins*

Septimius Severus became Emperor of Rome, he believed, in part because of his marriage to Julia Domna. It had been predicted that the man she married would be a world ruler. There is evidence that Septimius actively pursued her, at least in part for this reason.

Julia was one of the daughters of the high-priest of the Syrian religion of the Sun god at the city of Emesa. She was a Syrian princess in her own right. She became Empress some years after her marriage, when Septimius was victorious in the wars following the murder of Commodus.

Julia Domna's sister, Julia Maesa, turned out to be the real emperor-maker of the family. Following the death of Julia Domna and her sons, a military emperor took power.

Maesa determined to restore her family as the ruling dynasty.

First she arranged to have the military in Syria declare her grandson, Elagabalus, emperor. A few years later she convinced him to name his cousin, Severus Alexander (another of her grandsons) as co-ruler. Her daughters, Julia Soaemias and Julia Mamaea, shared the power of Roman rule with their sons, as did Maesa herself.



The most *grace-full* of all Roman coins depicts the later Severan Empresses, the *Julias*

(Mamaea, Soaemias and their mother, Maesa), as "the Three Graces." The obverse carries a portrait of Mamaea, but the reverse is a classic posing of the Graces: Aglaia (the Radiant), Euphrosyne (Joy) and Thalia (the Flowering).

The Three Graces were daughters of Zeus and the sea-nymph Eurynome. They lived on Olympus with the Muses, taking part in their song and dance routine for the gods, and attending marriages of mortals to bless their happiness. This was especially significant in that they were fertility spirits.



The choice of the Graces as representations for the later Severan Empresses is best understood in light of their role as mothers of the Emperors with the status as goddesses within the Roman religion by virtue of being Empresses.

Roman coins do not carry this reverse type except for this rare bronze from the mint of Deultum in Thrace. The design was clearly inspired by Greek art and would have been considered inappropriate in the Roman capitol, depicting the Empresses in the nude.

In a modern footnote to this scene, the British Museum and the Getty Museum have been to court in England recently fighting over the right to purchase a statue, *The Three Graces*, created by the Venetian sculptor Antonio Canova in 1815. The statue's current asking price is \$11.8 million. The coin recently sold for considerably less.

#### COIN REFERENCE

25mm bronze coin of Empress Julia Mamaea, struck circa 222 AD at Deultum in Thrace.

Cited in *A Dictionary of Ancient Roman Coins* by J.M. Jones, but missing from most standard collection references.





# *Benj Fauver*

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